

Musikken i ALP's MAMAFESTA FW s. 104 – FW s. 125

Jeg udsendte 11.marts 2020 s. 104-110, men efter opfordring fra Jens Feilberg har jeg nu tilføjet **Ruth Bauerle's** kommentarer fra hendes store værk: "The James Joyce Songbook" og tilføjet de sidste sider i MAMAFESTA-kapitlet.

Ruth Bauerle skriver bl.a. et sted: " Sometimes I think that every word in Finnegans Wake is a musical allusion. Allusion becomes the underlying myth of Joyce's stories ... the music echoing in our mind as we read".

Side 104

- 104.06 Rockabill Booby in the Wave Trough (Rockabye, baby) børnesang attributed to C.D.Blake, FW 10 x
<https://www.youtube.com/watch?v=03VAIrkmrD0>
- 07 Here's to the Relicts of All Decencies (The Hat Me Father Wore af Ferguson, McCarthy), U. 2 x, FW 2 x
- 10 Treestam and Icy Siseule, **Wagners** Tristan und Isolde
- 11 mihimihi – Mimi i Puccinis "La Boheme"
<https://www.youtube.com/watch?v=6spsEkftJ7M>

Musetta's Waltz from La Bohème (Anna Netrebko, Yuri Temirkanov)

- 13-14 Arcs in his Ceiling...on the Flur (Ride a cock horse; I've Got Rings on my Fingers af Weston, Barnes, Scott) 4 x FW
<https://www.youtube.com/watch?v=PdKjo50nqbl>

It concerns an Irishman named Jim O'Shea, a castaway who finds himself on an island somewhere in the East **Indies**, whereupon he is made Chief **Panjandrum** by the natives because they like his red hair and his Irish smile. He then sends a letter to his girlfriend, Rose McGee, imploring her to come join him.

- 15 Peter Peopler Picked a Plot to Pitch his Poppolin – børnesang U 1x; FW 4x
<https://phillyfinneganswake.blogspot.com/2012/02/>

The sentence, "Peter Peopler Picked a Plot to Pitch his Poppolin," is a reference to Ireland itself—a plot of land was selected where the poor were to be sent. "Peter Peopler" may also be a phallic reference, especially when paired with "Pitch his Poppolin." Following this play on Peter Piper and leading into the previously mentioned parenthetical statement, Joyce writes, "An Apology for a Big," which is suggestive, given its placement beside "Peter Peopler." The parentheses are followed with "Ought We To Visit Him?" which might be read in a variety of ways, but one way is certainly very suggestive of Peter Peopler's popularity.

This passage was also replete with references to fabric and needlework: "unhemmed," "uneven," "poppolin" (or poplin), and "needlework." This brings to mind the idea of the Fates, spinning and weaving, as well as Penelope unraveling her shroud in order to continue her story. The tie to Penelope is especially significant given ALP's prominence in this passage.

At the top of page 105, Joyce writes, "To Plenge Me High He Waives Chiltern on Friends," and we noted several different meanings here. The French word *pleine* means full, or pregnant. Reading "plenge" as "pledge" instead, it could be interpreted as marriage, like taking the "plunge," or "plenge" could be taken to mean "plunge," which could relate either to marriage or to sex. Or to both.

- 18 My Hoonsbood Hansbaad's a Journey to Porthergill gone and he never has the Hour (We'er ask the hour, what it is to us) (My husband's a journey to Portugal gone) af **Thomas Moore**, from *Irish Melodies*, vol. 8 FW 1x
- 20 Cleopater's – Massenet's Cleopatre Act II final 1 (Barcelona)
<https://www.youtube.com/watch?v=PHcgOLnvDAo>

- 21 the Coombing of the Cammels (The Campbells are coming – skotsk) FW 4x
https://www.youtube.com/watch?v=HmxQi1RSg_0
- 24 Gettle Nettie (Gentle Annie) af Foster, FW 1 x
https://www.youtube.com/watch?v=0H0_NA-rv98
 UCLA University Chorus, "Gentle Annie"
 eller denne version <https://www.youtube.com/watch?v=wd6jGSSAqsQ>
 Leslie Guinn, baritone

Side 105

- 1 When the Myrtles of Venice played to Bloccus' Line (Anacreon in Heaven) af Tomlinson; Smith, FW 2 x
<https://www.youtube.com/watch?v=ydAldVKv84g>

The song was written for the Anacreontic Society, probably around 1771

- 5 Boxer Coxer – Arthur Sullivan “Cox and Box”

- 6 O'Jerusalem and I'm his Po (The Holy City) af Weatherly; Adams, U 4x FW 3x
<https://www.youtube.com/watch?v=5PAc3krFyQA>

Mormon Tabernacle Choir and Orchestra at Temple Square, guest soloist Stanford Olsen

Bauerle-kommentar: At both the Daniels family Sunday evenings and Emma Clery's weekly Irish nationalist gatherings, Stephen Dedalus encounters the young Father Moran. The priest is a great favorite with the ladies and clearly regards himself as a modern, liberal thinker. Stephen considers him “a pleasant tender-hearted vulgarian”. The priest confirms both images, in a sense, when he recommends to Stephen “human religious music” such as the Holy City”. Father Moran adds, “There is a song now, beautiful, full of lovely melody and yet – religious. It has the religious sentiment, a touching melody, power-soul, in fact.” Joyce uses the same song in *Ulysses* as the mindless, banal melody blared by the gramophone outside Bella Cohen's brothel. Joyce's use of the Weatherly-Adams song, in the Circean context of the Jewishness of Reuben J. Antichrist, and the Christianity of Elijah J. Dowie, may have been prompted by an *Irish Times* story of August 4, 1904. Calling the incident a “Jeu d'Esprit” the paper recounted a shipboard incident wherein the English passengers stood for the band's rendition of “God Save the King”, and the Americans rose for “The Star-spangled Banner”. When the musicians performed the “Holy City”, a Jewish passenger, identified by the *Times* as “Malini, the conjurer,” rose. This put an end to further standing.

- 9 Taub – Rich. Tauber, tenor

- 11 Orel Orel the King of Orlbrdsz (The Wren, the Wren, the King of all birds) Irish folk song on St. Stephen's Day, U. 1 x FW 14 x
<https://www.youtube.com/watch?v=hX7icoFY0U0>

Bauerle-kommentar: Though Joyce uses this Irish folk song only once in *Ulysses*, it appears at least 14 times in *Finnegans Wake*. It is a song for the Christmas season, celebrating the country custom of carrying a holly bush adorned with ribbons and one or more dead wrens from house to house on St. Stephen's Day, December 26. The wrens are thought by some scholars to be an anti-aristocratic gesture. “Bloom's Boys” appearing with their wrenbushes in midsummer, forge one more link between and (St.) Stephen; and their bushes give an Irish touch as Bloom, “the world's greatest reformer” challenges those in power. When the song appears in *Finnegans Wake*, it frequently merges with allusions to Samuel Lover's “Rhyme for the Ram” and to the *Saltair na Rann*. That tenth-century Irish manuscript, now in the Bodleian Library, Oxford, is composed of 162 short poems, in quatrains, on sacred subjects.

11-12 Intimier. Minnelisp of an Extorreor Monoloth - **Wagners** Nibelungens Ring (Se vt. Student's Guide s. 143).

12 Drink to Him, My Jockey (Drink to her who long) af **Thomas Moore** written in the early 1800's, FW 1 x

<https://www.youtube.com/watch?v=nhlbRupadg8>

Dhoulth Bemne Thy Winnowing Sheet (If thou't be mine, the treasures of air)
The famous love poem by **Thomas Moore**, 1 x FW

15 Da's Daisy so Guimea your Handsel too (A Bicycle Built for Two) (Daisy Bell) af Dacre, FW 2x

<https://www.youtube.com/watch?v=5AEIvmZ1mRc>

sang **Nat King Cole**

Handsel = Händel

18 My Old Dansh (My Old Dutch) af Ingle;Chevalier – musical-song FW 3x

<https://www.youtube.com/watch?v=9itc7-ISoS8>

Albert Chevalier tune

19 He calls me his Dual of Ayessha (Jewel of Asia), U. 2x, FW 1x

https://www.youtube.com/watch?v=K9HwHxP_aMw

Originally sang by Marie Tempest in Act II in the 1896 Edwardian musical comedy "The Geisha" or "Story of a Tea House" by Jones.

Bauerle-kommentar: This little song from the 1896 light opera *The Geisha* (libretto by Owen Hall, lyrics by Harry Greenbank, and music by Sidney Jones), illustrates Joyce's method of weaving *Ulysses* together. In "Hades" Bloom, too fully aware that Martin Cunningham knows of the suicide of Bloom's father, deflects his own thourhts defensively to Cunningham's domestic problems with an alcoholic wife. Dedalus has told Bloom of an evening in the Cunningham home when Mrs Cunningham performed this song "capering with Martin's umbrella." In Circe Mrs Cunningham and the umbrella reappear to begin the song once more, tying underworld to madworld. The plot of *The Geisha* with its banal tale of a young woman betrayed by a handsome foreigner was borrowed by Puccini for *Madame Butterfly*. Joyce was enthusiastic about that opera, composed in 1904, the year of the first Bloomsday.

21 Lapps for Finns; This Funnycoon's Week – (Finnegans Wake/The Irish Wake), FW 46x

<https://www.youtube.com/watch?v=qstUxos2cBs>

Irish folk band 'The Dubliners'. Proper Irish singing by Ronnie Drew and the boys.

Bauerle-kommentar: As Edmund Wilson pointed out, Joyce was, like Milton a great writer whose imagination was particularly auditory. For Joyce, moreover, the auditory included not merely the creation of a musical world, but the recollection of his own musical world, the re-composing of remembered melodies into his new harmonic structure. As a young writer Joyce had used music occasionally to provide a lilting realism, or to enrich the ear of memory with a song. By the time of "A Portrait of the Artist as a young Man", Joyce was using music as a central focus of Stephen's consciousness and of the novel. This development continued in *Ulysses*. But it is *Finnegans Wake* with folksongs, opera, nursery rhymes, oratorio, ballads of youth and death and dog races and drinking and exile and celebration, which is Joyce's *Summa Musica*. Moreover, in the *Wake* as in *Stephen Hero*, the title itself is an allusion; as in *A Portrait* the allusions begin on the first page of the text. And as in the song "Lily Dale" was Stephen's Dedalus's (and perhaps Joyce's) song from infancy, so "Finnegans Wake" had been the property of Joyce's brother Stanislaus, sung by him during the family's parlor entertainments. In his final work Joyce enlarges the song identified with his younger brother into a myth

identified with all mankind. It was an act perpetuating the Shem/Shawn rivalry of the two; for as Stanislaus makes clear, he had felt from early manhood that James appropriated the younger brother's wit and thought. In this use of "Finnegans Wake", Joyce reversed the technique of Ulysses. In the earlier book he translated ancient myths into everyday Irish life. In the Wake, by verbal alchemy, he transmuted Irish—stage Irish—life and song into universal myth. The song Stanislaus sang dated from the 1860s. The lyrics of the arrangement given here, by Charles Glover, are remarkably close to Joyce's typescript in the Poetry/Rare Books Collection at the State University of New York, Buffalo. Moreover, in the Glover version of the chorus, the apostrophe is omitted from "Finigans Wake" in orthodox Joycean fashion. The comparison of a wake to life might have been suggested to Joyce by "The Irish Wake", an earlier song by Charles Dibdin, whose words are given here; the music was not located.

27 Crowalley – Crow Street Theatre, Dublin

Lift in the Lude (the Rift within the Lute) af Tennyson;Wilson) U.1 x, FW 1 x

29 Inn the Gleam of Waherlow (In the Glen of Aherlow) IRISH WAR SONG af Kickham, U. 1x, FW 1x – sang: The Threshing MillBoys

https://www.youtube.com/watch?v=qUCKx_w2zY

Side 106

1 Of all the Wide Torsos in all the Wild Glen (Humpty Dumpty) børnesang, U. 640 x, FW 49 x

<https://www.youtube.com/watch?v=nrv495corBc>

Of all the Wide Torsos in all the Wild Glen, O'Donough, White Denough (Of all the fair months that round the sun) (Song of O'Donohue's Mistress) (The great and little mountain) **Thomas Moore**, FW 1 x

2 I'm the Stitch in his Baskside You'd be Nought Without Mom (You're the Cream in my Coffee) af DeSylva;Brown;Henderson – Am. popular song FW1x

https://www.youtube.com/watch?v=tFS758_rmtg

Jack Hylton & His Orchestra - You're The Cream In My Coffee, His Master's Voice 1928

5 Torsker – Puccini's Tosca

6 A Boob Was Weeping (The Angel's Whisper) (A Babe was Sleeping) af Lover

<https://www.youtube.com/watch?v=B8kNBcdn9Nk>

Whisper of Angels (based on Faure's "Pavane") altså ikke af Lover, som ikke fandtes.

12 Siegfied (Follies) Siegfried hos **Wagner**

Ziegfeld Follies ist der Titel einer Jahresrevue am New Yorker Broadway, die von 1907 bis 1957 (jährlich bis 1931) stattfand und zwischen 1910 und 1930 prägenden Einfluss auf die dortige Showszene hatte.

14 As Lo Our Sleep (The Girl I left behind Me) af Lover U 2x, FW 8x (In **FW** Joyce alludes to another version of this song, (As slow our ship) et digt af **Th.Moore** but same melody

<https://www.youtube.com/watch?v=obIF9EqE9RA>

Bauerle-kommentar: "The Girl I left Behind Me" exists in many versions in England, Ireland, and the United States. Its earliest form is dated by Chappell from about 1758, when the French threatened invasion of England. O'Neill thinks it an Irish air from at least 1660. Bunting included the air, with the Irish title "An spailpin fanach", in The Ancient Music of Ireland (1840). He had learned it from "A. O'Neil,

harper” in 1880, but had no earlier information about it. In Ulysses Stephen imagines Shakespeare whistling this lively tune as he leaves Stratford for London. Toward the end of “Circe”, Dolly Gray advises Stephen to dream of the girl he left behind as she makes the sign of Rahab to the Israelites, apparently calling Bloom to aid Stephen. But the song has more meaning for Bloom than for Stephen. Its references to “Spanish eyes are thrilling” seems to underlie multiple references to Molly’s Spanish eyes and Spanish background, to Spanish girls, and finally, at the end of “Penelope”, to signify the acceptance of Bloom by Molly: “and then I asked him with my eyes to ask again yes and then he asked me would I yes to say yes my mountain flower ...” Though at one point Bloom fantasizes about leaving Molly behind so that her “big Spanish Eyes” would be “goggling at nothing,” he never does abandon her. In Finnegans Wake Joyce alludes to another version of this song, using the same melody: **Thomas Moore’s** “As slow our ship”. Ellmann provides, in James Joyce, a Dublin song for the melody, celebrating the accessibility of Becky Cooper, the girl upon whom Joyce seems to have modelled Kitty Ricketts of “Circe”:

Italy’s maids are fair to see And France’s maids are willing
but less expensive ‘tis to me: Becky’s for a shilling.

Becky was not only notably inexpensive, but frequently made gifts of money or clothing to young men of her acquaintance. Perhaps, in this respect, she also modelled for the character of Corley’s generous skivvy in “Two Gallants.”

- 16 Wet Week Welikin’s Douchka Marianne (McGilligan’s Daughter Mary Ann; Vilikins and Lis Dirah,

<https://www.youtube.com/watch?v=tdmJog3PKOE>

From the LP: Irish Humorous Songs

- 19 Chee Chee Cheels on their China Miction (Chin Chin Chinaman) fra Jones’s Geisha1 - U 2x, FW14x - song S. H. Dudley

<https://www.youtube.com/watch?v=x9c1Ngg3K-A>

Bauerle-kommentar: This complaint of the Chinese laundryman in the Jones-Greenbank operetta, The Geisha, serves in Ulysses to link Mulligan’s conduct in “Scylla and Charybdis” and in “Oxen of the Sun”. In the earlier episode he departs from the library joking about John Eglinton as the chinless Chinaman, and parodying in Yeatsian style “Magee that had the chinless mouth”. In the evening Mulligan again uses the term. Joyce had conceived of Finn the giant as hero for Finnegans Wake before he learned, in 1927, that Li was the Chinese symbol for “mountain”, and was variously pronounced “Chin”, “Hin”, or “Fin”. A decade later, he was deliberately incorporating “China” into his text. Moreover, WunHi, the Chin Chin Chinaman of this song, was a laundryman, and therefore a means of making the laundering motif more universal, involving both sexes and several nationalities.

- 20 Lumptytumptumpty had a big Fall (Humpty Dumpty) Børnesang, FW 50x

<https://www.youtube.com/watch?v=nrv495corBc>

- 26 Exat Delvin Renter Life (The Rakes of Mallow), irsk, FW 5x, U 1x

<https://www.youtube.com/watch?v=Fja2FMMSGUw>

Bauerle-kommentar: The rakes of Dublin who have been drinking with Stephen in the maternity hospital show their scorn for poor drinkers by remarking “Bantam, two days teetee. Mowsing nowt but claretwine”. Yet for the rakes of Mallow, claret as a steady diet had an effect quite different from teetotalling. Stanislaus Joyce, who felt contempt for his brother’s carousing ways, expressed during an illness equal contempt for this song: Eileen, my white-faced, thoughtless younger sister is playing the “Rakes of Mallow” on the piano downstairs. I loathe the air. It is a mechanical repetition of the same two or three notes in the same succession, with a turn at the end of each phrase in it to the beginning, like the turn of a handle. She is playing it quickly and badly, stumbling every ten or fifteen seconds, stopping and beginning again ... I wish to Christ someone would stop her --- the imbecile! This is intolerable! Crofton Croker provides an additional half-stanza omitted from the more genteel Hatton-Molloy version: Living short but merry lives; Going where the devil drives; Having sweethearts, but no wives, Live the rakes of Mallow.

- 26 the Flash that Flies from Vuggy’s Eyes has set Me Hair On Fire (the Time I’ve lost in wooing; air: “Peace upon a Trencher”, digt af **Thomas Moore** FW 4x

<https://www.youtube.com/watch?v=ID4k1bPYgC0>

Bauerle-kommentar: Joyce-letter 18 Febr.1935 to his son Georg: Dear Giorgio, Good luck! cheer up! Courage! ... Buy Moore's Irish Melodies and learn the following: Fly not yet – O, ye dead - (Quick we have but a second (this needs a lot of breath) – The time I lost in wooing – Silent, O Moyle (this is a lovely air but G. should study the legend of Lir's daughters). Your very dusty dirty and tired **Babbo**.

- 27 His is the House that Malt Made (the House that Jack built), børnesang U 3x FW 14x

https://en.wikipedia.org/wiki/Nursery_rhyme

det kan minsandten også være en Lars Trier film!!

[https://en.wikipedia.org/wiki/The_House_That_Jack_Built_\(2018_film\)](https://en.wikipedia.org/wiki/The_House_That_Jack_Built_(2018_film))

- 36 Tree is Quick and Stone – Tristram – **Wagners** Tristan og Isolde

Side 107

- 17 with guns like drums (Johny, I hardly knew Ye), irsk, U 2x FW 12x

<https://www.youtube.com/watch?v=wFUTHcjiZGo>

an antiwar song and lament from the 1700's - The Irish Rovers

Bauerle-kommentar: Johnny, I hardly knew ye!/When Johnny comes marching home again/A Little Bit Off the Top

The Irish anti-war folk song “Johnny, I hardly knew ye” appears thrice in Ulysses, and with great frequency in Finnegans Wake, where it serves as the theme for what Hodgart and Worthington term “ritual dismemberment of the hero”. To their already long list of the song’s appearances in the Wake, Lous Mink has added another five certain allusions, and a sizeable group of echoes. The folk melody was also used for two other songs employed by Joyce. Of these the earlier, and more familiar, was “When Johnny comes marching home”, a composition by Patrick Sarsfield Gilmore (1829-1892) associated with the American Civil War. Gilmore’s adaptation made the melody less somber and his lyrics have a triumphant note. When Joyce weaves Gilmore’s version into Ulysses, however, he preserves the mood of the original: “She has a good job if she minds it till Johnny comes marching home again. If he ever does”. “A Little Bit Off the Top” employs not only the original melody but, in a somewhat different sense, the theme of ritual dismemberment Joyce incorporated in the Wake. Though Zack Bowen feels the allusion at U 292.23 is to a music hall song, the context—s discussion of Moses Herzog—suggests the appropriateness of a less-often published version, which appeared in print nearly a half century after Ulysses. This song was probably part of an oral tradition known to Joyce, though it would not have been considered printable in a world which refused Dubliners in 1912.

- 18 persequellates his vanessas from flore to flore

Wagner : Parsifal, the flowermaidens

<https://www.youtube.com/watch?v=7nHiuUYt0h0>

- 36 who in hallhagal – “Valhalla”

<https://www.youtube.com/watch?v=b80Jw8MuZxo>

Wagner – Nibelungens Ring - Entry of the Gods Into Valhalla

Side 108

- 5 by a right-down regular racer (A right down regular royal Queen) fra Gilbert & Sullivan’s “The Gondoliers”, FW 5x

https://www.youtube.com/watch?v=O_F0J60J3tM

Welsh Guards Band

- 8 patience ... remember patience is the great thing ... patience

Patience; or, Bunthorne's Bride, is a comic opera in two acts with music by Arthur Sullivan and libretto by W. S. Gilbert.

<https://www.youtube.com/watch?v=lq6oCaJwFgk>

Side 110

- 10 Verdure's – Verdi
- 24 life's old sahat song (Love's Old Sweet Song), Bingham/Molloy, U 11x FW 4x
<https://www.youtube.com/watch?v=viW5rT2duoc>

John McCormack - Love's Old Sweet Song (Just a Song at Twilight) (1927)

Bauerle-kommentar: In "Calypso" Joyce introduces two of the songs most closely identified with Ulysses: "Love's Old Sweet Song" and La ci darem. Both, in keeping with the shift of emphasis, are associated with Bloom and Molly, rather than with Stephen Dedalus; and both are on the programme for Molly's approaching Belfast tour. Though "Love's Old Sweet Song" recurs at intervals throughout Ulysses, it becomes most important at the end of the novel, in "Ithaca" and "Penelope". Both episodes include instructions for singing. Those in "Penelope" are highly personal, revealing Molly's own conception of the music: "Freeeeeeeeeeeeeeeeeeeeefrong that train again weeping tone once in the dear deaead days beyond recall close my eyes breath my lips forward kiss sad look eyes open piano ere oer the world the mists began I hate that istsbeg comes loves sweet ssoooooong I'll let that out full when I get in front of the footlights again ...". In "Ithaca", by contrast, the instructions are impersonal, directly from the sheet music itself, as befits the episode's technique of formal catechism: "A vertical piano (Cadby) with exposed keyboard, ... its musicrest supporting the music in the key of G natural for voices and piano of Love's Old Sweet Song (words by G. Clifton Bingham, composed by J.L. Molloy, sung by Madam Antoinette Sterling) open at the last page with the final indications ad libirum, forte, pedal, animato sustained, pedal, ritirando, close". Omitting only the pause (fermata) indicating two notes to be prolonged in singing, Joyce's text follows exactly the printed markings for the music. But more than suggesting how the music be sung, these markings describe, in a formal, distant way, the duet of Molly and Boylan during the afternoon in Eccles Street. Robert McAlmon recorded, without indicating whether Joyce followed the instructions of Molly or Molloy, that **Joyce sang** "Love's Old Sweet Song" at a party at the Trianon Restaurant in Paris about 1923 or 1924.

- 35 chalice by another heily innocent, grail – **Wagner's** Parsifal

Side 111

- 2 a dual a duel to die to day (I've a terrible lot to do today) Bocicault, Arrah-na-Pogue, FW 4x
- 33 lookmelittle likemelong – (Love me Little, Love me Long) Melodi Mad Robin i Marlowe's The Jew of Malta – Also adaptation by Linley, FW 3x
["Love Me Little, Love Me Long" Anon 16th century \(read by Tom O'Bedlam\) - YouTube](#)

[The Jew of Malta by Christopher MARLOWE | Drama | Full Unabridged Audiobook -YouTube](#)

Side 112

- 7 the Zingari; Leoncavallo's "I zingari" fra 1912 (også FW 68.9)
["cé uno straniero" - leoncavallo's Gli Zingari - YouTube](#)

Bauerle-kommentar: Among the suggestions for George Joyce's vocal repertoire Joyce enthusiastically mentioned "Shule Aron" adding, "There are dozens of different versions of this song". The song's persistence and diversity perhaps owe something to the beauty of its melody, and something to the theme of a lover gone to war—an experience too often a part of human life. "Shule Aroon" originated as a lament for the Wild Geese—those young Irishmen who in the late seventeenth and early eighteenth centuries fled to the continent to serve other nations. As "Johnny Has Gone for a Soldier" the song crossed the Atlantic during the American Revolution to decay yet another war. The many versions of "Shule Aroon" under a multitude of names: "Shule Agra"; "Oft I roam my garden bow'rs"; "I wish I was by that dim lake" (both the latter by **Thomas Moore**); and a sea shanty, "Let the Bullgine Run", marked for a "jaunty tempo". Hodgart and Worthington also list "Alone in crowds to wander on" as a Moore version of this song, though I have not located that version. The form Joyce wrote out for George differs slightly from the usual lyrics. Joyce also reverses the order of several stanzas, and omits one commonly included. At Joyce's birthday party in February, 1938, he himself sang "Shule Aroon". **Joyce** writes 24 Dec. 1934 to his son Georg: Study every word of it and you will make it into a masterpiece.

- 8 shoolerim (“Shule Aroon”) may pick a peck of kindlings (Nursery Rhyme)
[Nursery Rhymes - Peter Piper Picked a Peck of Pickled Peppers! - YouTube](#)

yet from the sack of auld hensyne. –
 (Auld Lang Syne) 20 x FW

[BBC Symphony, Chorus & Singers - Auld Lang Syne - YouTube](#)

Bauerle-kommentar: As Hodgart and Worthington point out, this familiar song serves as a motif for memories of the Four Old Men in Book II.iv of the Wake. Yet just as many allusions to the song occur outside that book; by an eye, ear, nose and throat witness in the trial (I.iii); by the Rainbow Girls in the Miss of Mick, Nick and the Maggies (II.i); by Shaun during his first watch (III.i), and so on. Though the reference is often to the sense of memory or history (dates of ould lanxiety, For auld lang Ayternitay!), one-third of the references are to kindness or fondness (096.22; 112.08; 386.08; 397.19; 468.12). In a story of comic tribulations and confusion, then, Burns’s song serves to recall a world of warmth and sympathy.

- 9 Lead, Kindly fowl! (Lead, kindly light()) Newman; Dykes or Blockley 4xFW, 1xU
[Lead, Kindly Light \(2012\) - Mormon Tabernacle Choir - YouTube](#)
- 28 marcella (Marcello i Puccini’s La Boheme – også Giordanos Marcella)
- 32 jotly young watermark (The Jolly young Waterman af C. Dibdin, 3xFW
[The Jolly Young Waterman by Charles Dibdin - Famous poems, famous poets. - All Poetry](#)
- 33 FOLS WITH HER FALLI – John McCormack under pseudonym
 Giovanni Foli (tenor)

Side 113

- 11 Silvapais – Silva i Verdi’s Ernani
- 12 schwants (schwrites) = Weinberger’s Schwanda – Også Schwanz
 (penis på tysk)
 sometimes by sportive tenors in singing “Mein lieber Schwan”, tenor i
Wagners Lohengrin
- 19 the tale of a Treestone with one Ysold – **Wagners** Tristan und Isolde, possibly
 Mark
- 21 any Genoaman against any Venis – se nærmeste reference til **Tristan**
- 25 ich beam so fresch “Bin ich nun frei” Alberich’s curse (forbandelse) i
Wagners Rhinguldet
- 35 when Christmas comes his once ayear – Christmas comes but Once a Year

Side 114

- 3-20 “while the others go west-east in search ... Sleep, were in the waste is the
 wisdom? (Jessie Weston (“west...in”), student of **Wagner’s** mythic sources;
 also a hint of “durch Mitleid wissend” **Parsifal**

- 36 THE BATTLE OF THE Boyne – Boyne Water, 1xU, 9Xfw

Bauerle-kommentar: The Battle of the Boyne

Though Joyce appears to allude chiefly to the title of this song, rather than to its story or to lines within it, he does introduce it once in Ulysses and at least nine times in Finnegans Wake. The words are an

Orange account of the victory of William of Orange over James II in 1690. Sparling states that the version sung in the North since at least the nineteenth century is not the original celebration titled "Boyne Water". A shortened version is given here, with Alfred Moffat's musical setting. Brandan Behan identifies the melody as Rosc Catha ne Mumhan, "disguised as the Boyne Water".

Side 115

- 6 your lark in clear air (The lark in the Clear Air) (Ferguson) 3xFW
 12 gerontophils; Geronte de Ravoir (figur i Puccinis Manon Lescaut)

Side 116

- 11 We are not corknered yet dead hand! "Thou Art Not Conquered Yet, Dear Land" (Casey; Petrie I) 2x FW
 12 the froggy jew "The Foggy Dew", engelsk folkesang 5xFW
 13 in Dumbil's fair city "Cockles & Mussels" eller "Sweet Molly Malone"
 1xU, 3xFW – irsk
Molly Malone (Cockles & Mussels) with lyrics - YouTube
 15 the oldowth guns – "My Old Howth Gun", irsk – 2xFW
 16 the bold O'Dwyer; irsk – 8xFW – "John O'Dwyer of the Glen"
 "Sean a Dhuir a Ghleanna;" O'Dwyer (Then answer made the brave
 O'Dwyer)
 Bishop O'Dwyer & Maxwell – McHugh-sange – irsk rebel Michael Dwyer
 (1771-1826) Sean O Duibhir A Ghleanna - YouTube

Bauerle-kommentar: There are a good many versions of "Sean o Dhuir a' Ghleanna". The earliest seem to date from the Cromwellian campaigns in Ireland, and to tell of John O'Dwyer's farewell to his native glen before going into exils with his cousin, Edmund. According to Donal O'Sullivan, John O'Dwyer was a son of Darby O'Dwyer of Cloniharp Castle, near Dundrum, Co. Tipperary. The location of the song has been identified as either the Glen of Aherlow, Gleneffy, or Glenough. Canon Sheehan, whose version of the song is cited by Hodgart and Worthington, describes similar events after the Battle of Aughrim in the Williamite wars.

Side 117

- 1 Thief us the night, steal we the air, shawl tiner liefest, mine
 "Still wie die Nacht" (Heine; Schubert or Bohn) 2xFW (Cormack sang??)
 2 Here Ohere, insult the fair! Traitor bad' hearer, brave! – se også FW 398.29
 fra **Tristan og Isolde**
 5 menday's daughter – "Monday's Child" Nursery Rhyme 3xFW
 5-6 a good clap, a fore marriage, a bad wake, tell hell's well
 (the four-part Ring).
 6 lose and win again, like he's gruen quhiskers on who's chin again
 "Old Michael Finnegan", 5xFW – engelsk folkesagn

- 9 going to do about it? O dear! –“O Dear! What Can the Matter Be?
Nursery Rhyme FW 21x
Oh Dear! What Can The Matter Be? - YouTube

Bauerle-kommentar: Of the four allusions Hodgart and Worthington list for this song in Finnegans Wake, two seem somewhat doubtful to me. However, Hart lists seventeen occurrences of the “ah dear oh dear” motif. These seem possibly related to another version of this song in a number of nineteenth-century Irish songbooks. One account is of an inattentive schoolboy who, though frequently flogged, falls to reform. The schoolmaster’s refrain at every stroke is:

O! dear. What will become of him? Dear! Dear! what will become of him? O! dear, what will become of him? He’s quite a disgrace to my school.

Another version describes how, when Murphy O’Casey came from Kilkenny fresh as a daisy “... maid, wife, or widow, could never be easy, /If once, joy, I came in their way”. Love for Miss Jenny turned O’Casey dull a sparrow, in which condition he was set upon by a press gang and sent to sea with “half a dozen more, poked up in a hen-coop, all alone by myself, singing –

Dear, dear, what can the matter be? Oh, mushs, whack, honey, what can the matter be? But what of all that? sure I’m now safe return’d from sea: Wa’n’t it a delicate trip”

The most frequent songbook version, still to the same air, is given here complete, a store of a sixteen-year old lad made ill by love, unaided by confession to Father Flannagan, finally cured only by growing older. In “Araby”, of course, Joyce had associated a profound sense of shame with a young man’s failure to return from a fair with the promised gifts. In the Wake he recalls that failure in connection with this song at 225.32-34: “Yet, ah tears, who can her mater be? She’s promised he’d eye her. To try up her pretty. But now it is so longed and so fared and so forth. Jerry for jauntings. Alabye! Fled”.

All these less well-known versions also provide a sense of vague misconduct or mischance, appropriate to HCE’s problem in the Wake; and each provides the worried refrain of “Oh dear! What can the matter be?” to reflect that mischance. There may, indeed, have been a more explicit oral version of the song. In any case, they were so frequent that Joyce may well have counted on the “Ah dear oh dear” refrain throughout the Wake to recall the suggestion of misconduct.

- 10 The oldd stoliolum! – “Tell Me the Old Old Story” (Hankey) 1xFW
eller old stoliolum; “E la solita storia” arie i Cilea’s L’arlesiana
- 16 nozzy Nanette “No, No, Nanette” (Harbach; Caesar; Youmans) 2xFW
- 18 the souffsouff blows her peaties up and a claypot wet for thee
“Polly put the Kettle on” Nursery Rhyme
[Polly, Put the Kettle On - THE BEST Educational Songs for Children | LooLoo Kids - YouTube](#)
også Musicall-sang, 9Xfw - også souffsouff “Pourquoi me reveiller, O soufflé
du printemps, arie i Massenet’s Werther
- 23 three jeers for the grape, vine and brew (Columbia, the Gem of the Ocean
- Three Cheers for the Red, White, and Blue) af Shaw
- 24 Paolis, tenor Alessio de Paolis
- 26-27 a normal Kettlelicker – Bellini’s Norma – også Kettlicker (= catalogo);
”Madamina, il catalogo”, arie i Mozarts Don Juan

Side 119

- 27 “a multiplication marking for ... **Wagner**/Tristan/Isolde – marking: King Mark
- 30-31 “a tea anyway for a tryst *to meet at a certain time and place*) some day
eller Tea for Two fra No, No Nanette, 11xFW

Vincent Youmans - Tea for Two (Piano Cover) - YouTube

Bauerle-kommentar: Another song which recommended itself to Joyce for its lively rhythm was Vincent Youmans' "Tea for Two", from the 1924 musical, *No, No, Nanette*. Though many of the allusions serve Joyce's interest is tea, of course, the song's rhythms also best in the Wake's text. So at FW 117.15, just before the entrance of "nozzly Nanette", Youmans' music erupts:

Youmans:	we will raise	a family	a boy for you
Joyce:		a con's cubane	a pro's tutute
Youmans:	a girl for me	Can't you see how	happy we
Joyce:	strassarab,	ereperse and	anythongue
Youmans:	would be?		
Joyce:	athall.		

Nanette's appearance is prepared for by the ear's response to the rhythm of her duet.

Side 120

- 20 back to Athens (Come Back to Erin)
("Claribel" i.e. Mrs. Allington Barnard) 2xU., 13xFW

Bauerle-kommentar: Bloom, having been treated like an unwelcome guest, departs Barney Kiernan's pub to the tunes of "Come Back to Erin" med "Rakoczi March". The former overlooks the fact that he has just been evicted by Erin's citizens. The latter is a tribute to his Hungarian background. "Come Back to Erin" was composed by "Claribel" (Charlotte Allington Barnard, 1830-1869) who had little musical training and did no composing till about 1858. She then produced about one hundred songs prior to her death.

Side 121

- 14-16 here keen again ... sensesound kin again – Old Michael Finnegan 5xFW
- 22-23 to see ... a corkhorse (Ride a cock horse), Nursery Rhyme, 2xU, 7xFW
- 27-28 oh ho oaproariose as ten canons in skelterfugue - "A Soldier's Song"
(1690 Battle of Boyne) 8xFW

The Soldier's Song - YouTube

the national anthem of Ireland. Lyrics by Peadar Kearney. Music by Patrick Heeney/Peadar Kearney. Adopted in 1926-

Bauerle-kommentar: "Though Joyce spent but little time in Ireland after his 1904 departure with Nora, he continued his interest in events there. *Curran* recalls that Joyce's friend *Paul Léon* sent a request in the 1930s for a song "the name of which I cannot decipher. I think it is "The Soldier's Song". In case it is unobtainable (Mr Joyce) would like it to be copied." The song was written by Brendan Behan's uncle, Peadar Kearney, in 1907, and popularized during and by the 1916 Rising; it had been named the national anthem in July, 1926. Joyce was probably aware of its use as national anthem, for he coupled it at FW 330.07-08 with the Norwegian national song, "Ja, vi elsker dette landet ... med de tusen hjem".

Side 122

- 16+19 O'Mara: Joseph O'Mara irsk tenor som sang **Tristan**

Side 123

- 2 why, O why, O why? (Why did I kiss that Girl?)
(Keiser, Brown, Henderson), amerikansk popsang 2xFW
- 4 penelopean; Faure's opera *Penelope* (1913) nævnt i
Letters til Stanislaus

Side 124

- 10 *piquèd*, Dame; Tchaikovsky's Pique Dame, opera
Pique Dame full / Galouzine (pt 2/3) - YouTube
- 24 "dungheap" Turpin Hero 3xFW+SH+P

Bauerle-kommentar: When, on his twenty-second birthday, Joyce decided to rewrite the rejected first version of A Portrait of the Artist as a Young Man, he chose the title Stephen Hero on Stanislaus' suggestion. The title alluded to this ballad, a favorite often sung by Joyce that summer at Sheehys, and on Bloomsday Eve at the home of James and Greta Cousins. Joyce made no explanation of his title. Yet his choice showed the young writer's appreciations of irony: despite his heroic exploits, Turpin meets an inglorious end, arrested and hanged for the shooting of "a dunghill cock". Joyce would have found appeal, too, in Turpin's successive challenges to established power: lawyer, excisemen, judge, usurer. In A Portrait Joyce uses this ballad as an example of the progress from lyrical literature, wherein the writer is "more conscious of the instant of emotion than of himself as feeling emotion" to epical literature, where "the centre of emotional gravity is equidistant from the artist himself and from others." Turpin's memory is honored in Finnegans Wake with a reference to the cockaded "snob of the dunhill." Though there was an Irish version of the song, incorporating Captain Freney, an Irish highwayman (1856) Joyce seems to have preferred the original English ballad of 1739.

- 32-33 sailor ... to the fill (Requiem) af Stevenson; Homer) 1xFW

Side 125

- 11 Totty Askinses (Tommy Atkins) – Kipling; sung by Hayder Coffin 6xFW
- 16-17 he could have ... as Essex Bridge (The Memory of the Dead) af Ingram, 7xU.10xFW
Memory of the Dead - Declan Hunt - YouTube
 Republican song otherwise known as 'Who Fears to speak of '98'. Played by the piper at Republican Funerals. Songs of the Irish Rising – 1798

Bauerle-kommentar: Publication of this poem in The Nation was one of the "seditious acts" for which Daniel O'Connell, Gavan Duffy and others were arrested, convicted, and sentenced in 1844. After the accused had served three months of their imprisonment, their sentences were reversed by the House of Lords. Since The Nation published the poem anonymously, its author, John Kells Ingram, was never charged, tried or sentenced. Like Condon's phrase "God Save Ireland" Ingram's appeal to "true men, like you, men" to take up the battle for Ireland's rights had an unintended irony; for it was not the author of either phrase, but those who responded to the patriotic language who suffered the punishment. Thus both songs would confirm Joyce's distrust of patriots who were masters of rhetoric more than of themselves.

